

THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,
And Exponent of the Letter-note Method.

All Correspondence and Advertisements to be forwarded to 20, Paternoster Row, London, E.C.

No. 14.]

FEBRUARY 1, 1877.

[One Penny.]

TO CORRESPONDENTS.

Write legibly—Write concisely—Write impartially.

Reports of Concerts, Notices of Classes, etc., should reach us by the 15th of the month.

The name and address of the Sender must accompany all Correspondence.

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The charge for Advertisements is 1s. 6d. for the first twenty words, and 6d. for each succeeding ten.

The Quaver Composition Classes.

A new Postal Class, for beginners, will commence the study of Harmony and Musical Composition in July. All communications to be addressed to the Secretary.

THE QUAVER is published on the 1st of every month. Price One Penny, including from four to eight pages of music printed either in Letter-note or the ordinary notation. Forwarded post free for twelve months, one copy 1s. 6d., two copies 2s. 6d.

A KNOWLEDGE OF HARMONY is invaluable alike to the Vocalist, the Pianist, the Harmoniumist, and the Organist, giving them a reading power which otherwise they could only attain after many years of study; and also enabling them better to understand and appreciate, and, therefore, excel in and enjoy the music which they perform. A class for study is now forming, for particulars of which refer to advertisement.

EASY ANTHEMS FOR AMATEUR CHOIRS, published in penny numbers, in "Choral Harmony."

- | | | |
|-----|---|----------------|
| 14 | Make a joyful noise | } R. A. Smith. |
| 15 | Sing unto God | |
| 20 | Blessed is he that considereth the poor | |
| 24 | Now to him who can uphold us | |
| 31 | The earth is the Lord's | |
| 71 | Hallelujah! the Lord reigneth | |
| 75 | Blessed be the Lord | |
| 75 | Great and marvellous | |
| 130 | God be merciful unto us and bless us | |
| 131 | Deus Misereatur | |
| 138 | Give ear to my words | |
| 24 | Come unto me all ye that labour - American. | |
| 39 | Walk about Zion - Bradbury. | |
| 39 | He shall come down like rain - Portugallo. | |
| 43 | Blessed are those servants - J. J. S. Bird. | |
| 43 | Enter not into judgment - Do. | |
| 60 | But in the last days - Mason. | |
| 64 | Great is the Lord - American. | |
| 64 | Arise, O Lord, into thy rest - Do. | |
| 69 | Awake, awake, put on thy strength - Burgess. | |
| 77 | Grant, we beseech thee, merciful Lord - Callcott. | |
| 84 | I will arise and go to my father - Cecil. | |
| 85 | Blessed are the people - American. | |
| 85 | I was glad when they said unto me - Callcott. | |
| 129 | Blessed are the poor in spirit - Neumann. | |
| 136 | O Lord, we praise thee - Mozart. | |
| 136 | The Lord's prayer - Deuman. | |
| 140 | O praise the Lord - Wedon. | |
| 140 | I will love thee, O Lord - Hummel. | |

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THE "QUAVER" COMPOSITION CLASSES.

A COURSE OF LESSONS IN HARMONY is appearing, monthly, in this Journal, and a new postal class for beginners commenced Jan. 1st, 1877. The first set of exercises should be forwarded for correction during the month: it is optional whether exercises are written in Letter-note or ordinary notation.

TERMS:—

Entrance Fee, 1s. Correction of Exercises, per month, 1s.

Each month's set of exercises to be forwarded as directed underneath, enclosing the fee for correcting, and a stamped addressed envelope or post wrapper for a reply. Each exercise should be marked with the number of the theme or problem to which it corresponds, and have abundant margin left for corrections. The themes and problems, to be worked out by members, will be forwarded on receipt of entrance fee.

Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may if they choose send, each month, only a single set of exercises worked out jointly.

Members requiring further information upon points respecting which they are in doubt, are requested to write each query legibly, leaving space for reply, and enclosing a stamped addressed envelope.

Intending members are requested to send in their names and entrance fees without delay. Students are supposed to have the preliminary musical knowledge which is requisite (refer to "First Steps," paragraph 11): if, however, the earlier exercises show decided incapability, the fact will be candidly stated and the entrance fee returned. "Memoranda on Interval," in THE QUAVER, Nos. 3 and 6, will aid the student.

Exercises for correction, and all communications respecting the class, to be addressed:—

The Secretary of The Quaver Composition Classes, 47, Lismore Road London, N.W.



First Steps in Musical Composition.—(continued from last Number.)

Fig. 132.

MODULATION TABLE.

C ^b	G ^b	D ^b	A ^b	E ^b	B ^b	F	C	G	D	A	E	B	F [#]	C [#]
C ^b	B ^b	A ^b	G ^b	F ^b	E ^b	D ^b	C ^b	C	B	A	G	F	E	D
B ^b	A ^b	G ^b	F ^b	E ^b	D ^b	C ^b	C	B	A	G	F	E	D	C
A ^b	G ^b	F ^b	E ^b	D ^b	C ^b	C	B	A	G	F	E	D	C	C
G ^b	F ^b	E ^b	D ^b	C ^b	C	B	A	G	F	E	D	C	C	C
F ^b	E ^b	D ^b	C ^b	C	B	A	G	F	E	D	C	C	C	C
E ^b	D ^b	C ^b	C	B	A	G	F	E	D	C	C	C	C	C
D ^b	C ^b	C	B	A	G	F	E	D	C	C	C	C	C	C
C ^b	C	B	A	G	F	E	D	C	C	C	C	C	C	C

The above table is arranged for major keys : for minor keys the mediant is a chromatic second lower, and the submediant is usually, the leading tone occasionally, lower in like manner.

205. A similar table, showing all the keys, is given in fig. 132; but instead of the technical names and sol-fa syllables the names of the notes are employed, and to aid in ascertaining their position in the scale the tonic, mediant and dominant of each key are printed in large type, the tonic being further distinguished by the addition of a line. Each column represents the key stated: the next column to the *right* is the key of its *dominant*; and the next to the *left*, that of its *subdominant*.

206. *No. 1 Modulation, or Modulation to the key of the Dominant*, is by far the most common, for its occurrence is the rule and its absence the exception. In this change of key the dominant becomes the new DO: the sound which was the subdominant is for the time being abolished, and the sound which is a chromatic second higher takes its place on the staff and forms the new TI. The characteristic symbol of No. 1 Modulation is, therefore, a sharp (or a natural acting as a sharp) on the note which formerly represented the subdominant. The effect of this change of key may be described as *grand* and *majestic* in slow movements, *light* and *cheerful* in quick time: examples are given in figs. 111, 116, 121 if F sharp is added to the second chord, 133, 134 and 135.

Fig. 133.



Fig. 134.



Fig. 135.



207. *No. 2 Modulation, or Modulation to the key of the Subdominant*, is the reverse of the preceding: the subdominant becomes the new DO, the sound which was the leading tone is temporarily abolished, and the sound which is a chromatic second lower is substituted in order to provide the new FA, the characteristic symbol being a flat (or a natural acting as a flat) on the note which previously represented the leading tone. This change of key possesses a massive grandeur which is well exemplified in some of the phrases which Handel has set to the words "bold and brave" in the chorus "O Father whose almighty power" (*Judas*): it is also useful for the expression of *awe*, *terror*, *grief* or *agony* according to the mode in which it is employed. Examples are given in figs. 112, 117 if B flat is added to the second chord, 122, 136, 137 and 138.

Fig. 136.



The notes in these and other figs. are lettered for the key in which the music really is, and the lettering is changed to the new key when a modulation occurs: this treats the music as if the accidentals appeared in the signature, and enables the student to read the chords in the key in which they actually are. A certain chord in each fig. is *re-lettered* for a reason explained subsequently under the head of "Modulation—How Introduced."

Fig. 137.



Fig. 138.

Musical score for Fig. 138, consisting of two staves (treble and bass). The score includes several key changes and markings: "STORAGE" and "Fine." above the treble staff, "Key F." above the treble staff, "Key G." above the treble staff, and "Da Capo." above the treble staff.

* The changes of key in fig. 138 are supposed to commence at the points named, notwithstanding the presence of B natural in the one case and C sharp in the other, as these occur in passing tones merely and do not affect the harmony.

CHANGE OF MODE—FROM A MAJOR KEY.

208. The subject of the minor mode is explained in Chap. VI., and in the case of a modulation from a major to a minor key all the principles there laid down come into operation. The most usual change of mode is No. 3 modulation.

209. No. 3 Modulation, or Modulation to the Relative Minor, does not involve any change of signature, but the submediant discharges the function of the key-tone, a sharp (or other symbol acting as a sharp) appears on the dominant, and occasionally on the subdominant; the sharpened dominant, with or without the sharpened subdominant is the characteristic symbol of this change of mode. No. 3 modulation has

the effect which distinguishes the minor mode, and is well adapted for the expression of *tenderness, mournfulness or grief*: it is much employed. Examples are given in figs. 113, 118, 123 if G sharp is added to the second chord, 139 and 140.

Fig. 139.



* This sound (RE) in fig. 139 is sometimes sharpened, making a chord of the augmented sixth

Fig. 140.



210. *No. 4 Modulation, or Modulation to the Similar Minor*, is, in the accidentals which it involves, *almost* equivalent to changing from any key in fig. 132 to that which is three removes to the *left* (as from C to E flat), and might, therefore, be considered to cause a change of *key* as well as *mode*. Nevertheless, the tonic is not changed; and it will be observed that, in making this apparent change of three removes to the left, *one* at least, and possibly *two* of the flats mentioned in fig. 132 are absent when the key arrived at is *minor*: for instance, if the modulation is from C major to C minor, a flat E is required, but B remains natural and possibly A also. For these reasons we prefer to consider No. 4 modulation as effecting change of mode only.

211. In No. 4 modulation the mediant is always, and the submediant generally, flattened (lowered chromatically). As stated in Chap. VI., modern harmony seldom flattens the leading tone of the minor mode. When the flat form is used, it generally makes its appearance as a passing tone, or else as a sound momentarily borrowed from the major: if it obtains greater prominence it will usually effect a modulation to the relative *major* key, thus instead of No. 4 modulation we should obtain a change of key three removes to the left,—as from C major to E flat major.

212. The characteristic symbol of No. 4 modulation is a flat (or other sign acting as a flat) on the mediant, to which is generally added a similar sign on the submediant: it expresses, more intensely and passionately, the ideas conveyed by No. 3 Modulation. Examples are given in figs. 141 and 142.

Fig. 141.



Fig. 142.

CARAPA.



The nature of the C sharp which occurs in the ninth measure and elsewhere is explained subsequently under the head of "Artificial Leading Tones."

213. *Modulation No. 5, or Modulation to the Subdominant-minor*, is a change of key and mode to the relative minor of the subdominant key, as from C major to D minor, G major to A minor, &c. It involves a sharp (or other symbol acting as a sharp) on the tonic in order to provide the new SOL sharp, and if the new FA appears in the harmony it is expressed by a flat (or its equivalent) on the leading tone, the same as is done in No. 4 modulation: these two accidentals, or the first mentioned only, are the characteristic symbols of this modulation. Examples are given in figs. 115, 120, 125 if C sharp is added to the second chord, 143 and 144.

Fig. 143.

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Instruments and Instrumentation.—(Continued from last Number.)

THE Guitar probably originated in Spain, but is found in certain parts of Africa. In France it has been known since the eleventh century, at which time it had the name of *gittern*. It is almost the only one of the whole tribe of instruments

played by twitching, and having fingerboards, which now remains in use. The body of the guitar is flat on both sides: it is supplied with six strings, and the fingerboard has frets for the proper placing of the fingers. In England, France and Germany, the art of playing the guitar is carried to great perfection. In these later times, Sor, Aguado, Huerta and Carcassi have made it a concerto instrument, and have succeeded in executing upon it very complicated music in several parts; but in Spain, the land of its nativity, it is used only to accompany the *boleros*, *tirannas* and other national airs, and the performer plays upon it instinctively, by striking the strings, or rattling them with the back of his hand.

In order to ascertain whether the people of antiquity had any knowledge of instruments played with a bow, researches have been made without result—or, rather, they have almost demonstrated that instruments of this kind were wholly unknown in ancient times. It is true that there is a statue of Orpheus holding a violin in one hand and a bow in the other; but a close examination shows that the violin and bow are the work of the sculptor who restored the statue. Passages are cited also from Aristophanes, Plutarch, Athenus and Lucian in which, it is pretended, there is proof of the existence of the bow among the Greeks, but the slightest examination is sufficient to refute such evidence.

There is no doubt that instruments with a soundboard and fingerboard, the strings resting on a bridge, and played by a bow, originated in the West; but at what time, and in what part of Europe they were invented, is a point which it is difficult to determine. In Wales, we find an instrument nearly square in form, having a fingerboard, and with strings elevated upon a bridge: this instrument, which appears to have existed in the Principality from time immemorial, is called the *crwth*, and is played by means of a bow. It is considered to be the parent of all the various kinds of viol and of the violin.

The Gothic monuments of the Middle Ages, and particularly the entrances of the churches of the tenth century, are the most ancient in which are to be found representations of

instruments of the *viol* kind; but we should still be in a state of uncertainty respecting the divisions of this species of instrument if the manuscripts of a treatise on music, written by Jerome of Moravia in the thirteenth century, had not removed all doubt upon the subject. From this treatise we learn that *viols* were of two kinds—viz., the *rubebbe*, and the *viola*.

The *rubebbe* had only two strings, which were tuned in fifths; the *viol* had five, tuned in different ways. These instruments had not precisely the form of our violins and violas: the soundboard and the back were not separated, as in the latter, by vertical sides, but, the back being round like that of the mandolin, the soundboard was glued upon its edges. At a later period, these *rubebbes* and *viols* underwent many modifications, and gave birth to the different kinds of *viols*,—viz., the *viol*, properly so called, which was placed on the knees, mounted with five strings; the *treble viol*, which also had five strings tuned to the fifth of the *viol*: the *bass viol* which in some cases had five, in others six strings, called by the Italians the *viol da gamba*, in order to distinguish it from the other kinds, which they frequently designated by the name of *viola da braccio*; the *violone*, or large viol, which was placed upon a pedestal, and had seven strings; and the *accordo*, another kind of *violone* which had twelve strings, and sometimes as many as fifteen, several of which were sounded at once, making harmony at every stroke of the bow. The *violone* and the *accordo* had fingerboards with frets like the lute and guitar; and, on account of their great size, could only be played by the performer standing. There was another kind of viol, called the *viol d'amour*: its size was nearly the same as that of the treble viol. It had four strings of catgut, attached as in the other instruments, and four of brass which passed under the fingerboard, and which, being tuned in unison with the catgut strings, gave out sweet and harmonious sounds when the instrument was played in a certain manner. This is a more modern instrument than the others.

Management of the Breath.

Before commencing to sing, fill the lungs.

Economise the breath.

Take breath quickly and without noise, and obtain the necessary time by deducting it from the end of a note, not from the commencement of one.

Avoid taking breath in the middle of a word.

If possible, sing a whole phrase without taking breath.

Brahms's Compositions.

Unaccompanied by further information, the statement that Mr. Chappell has added a set of waltzes to the repertory of these concerts would occasion no small surprise among amateurs who have been taught to regard the Monday Popular catalogue as sacred to works of a higher class. But the dance music in question has a perfect right to the place it now holds—a right based upon the eminence of the composer and its own character. Herr Brahms, as everyone knows, is not the first distinguished musician who at the height of his fame has written waltzes or analogous things. But everybody does not know, nor even suspect, the extent to which the great masters did honour to that light form of their art from which its nobler examples—in instrumental music—were slowly developed. Mozart composed no fewer than thirty-nine distinct sets of dances for orchestra, many of them on an elaborate and important scale. Beethoven gave us ten, ranging from minuets of classical pretensions to humble Ländlerische Tänze; Schubert left sixteen; and Weber twenty-six; while the waltzes and polonaises scattered through Schumann's pianoforte works must occur to amateurs least familiar with the effusions of that serious master's lighter mood. Herr Brahms has, therefore, laboured in the best of company, and no apology is needed for the production of his work. Had he been content, however, with the simple forms which satisfied his illustrious predecessors, his music would never have obtained a hearing in St. James's Hall. That honour has been conferred, nay, that justice has been done, because in the "Liebeslieder-Waltzer," for four hands on the pianoforte, Herr Brahms, without, so to speak, departing from the ball-room, has lifted its most voluptuous strains into a higher and nobler place than any they ever before occupied. Saying this, we do not insist upon the mere fact that he combines voices with the instrument. Many others have done so; notably Gounod, in that beautiful waltz of which one never tires when "Faust" is performed. Nor do we overlook another fact—that Schubert was the first to surround the waltz with a poetic atmosphere, and to make it instinct with all tender and gentle, oftentimes sad, emotions. Those, by the way, who do not know the dance music of Schubert, little suspect the ideal purity of its thought, and the refinement of its loveliness—fit attendant upon Jean Paul Richter's "corporeal poetry." Still in the "Liebeslieder-Waltzer" of Brahms we have something more. We have, for example, a successful effort to connect the waltz with a definite expression through verses for one or more voices sung as an accompaniment to the pianoforte. Something suggestive of this was done by Weber when he incorporated the theme of his song "Maienblümlein," with a waltz composed for the birthday feast of a Prince of Gotha; but to Brahms, as far as we can ascertain, belongs the honour of giving Weber's embryonic thought the full and complete development which now claims attention.

The verses chosen by Herr Brahms from Daumer's "Polydora" as the "poetic basis" of his waltzes are a passionate rhapsody running through the entire gamut of a lover's hopes and fears. Now despairing, now exultant, now remonstrant, now adoring, they afford all the variety required, and of this opportunity the composer has made excellent use. In consonance with its inspiring sentiment the music rapidly passes "from grave to gay, from lively to severe," while, with such ingenuity does Brahms develop the resources of the waltz rhythm, that scarcely are two numbers alike in melodic structure. Further than this, he has endeavoured to secure a higher musical interest by the frequent employment of a polyphonic style rarely found to such an extent in works of the class. His success is most undoubted, but, after all, the greatest merit of the waltzes lies in the truth and refinement of their expression.

Necessarily, they are, as illustrations of sentiment, only miniatures; each, however, is touched off with a power as well as minuteness of a Miesonier and leaves behind it a feeling of perfect satisfaction. It should be observed here that the vocal parts are strictly *ad libitum*, because superadded to a work complete without them, though, with them, richer in interest and beauty. This fact cannot be overlooked, to the extent of employing the pianoforte as an accompaniment to the voices instead of the voices as an accompaniment to the pianoforte, without a total misrepresentation of the composer's idea, as was not the case at the Monday Popular performance, nor when the waltzes were first produced in England at a concert of Mr. Henry Leslie's choir. The instrument should have the foremost regard, seeing that to it is confided all that can be looked upon as essential. So rendered, either in the concert-room or the home circle—for which it is well adapted—Brahms's work cannot fail to meet with acceptance as a charming contribution to the lighter examples of classic art.

Daily Telegraph.

MONTHLY NOTES.

JANUARY, 1877.

HAYDN'S *Creation* was performed by the Royal Albert Hall Choral Society on the 18th. Principal performers, Madame Sherrington, Mdle. Sherrington, Mr. Vernon Rigby, and Signor Foli.

Handel's *Solomon* was given at Exeter Hall on the 26th by the Sacred Harmonic Society. Conductor Sir M. Costa; principal vocalists, Mesdames Wynne and Patey, Miss Wigan and Messrs Guy and Maybrick.

The Leeds Musical Festival is fixed for September 26th.

An action to recover damages for slander was brought against Mr. Horace Wigan formerly lessee and manager of the Olympic Theatre, by Mr. and Mrs. Metcalf, better known by the professional names of Mr. E. Rosenthal and Miss Beauclerc. The latter fulfilled an engagement during the defendant's management, and the action arose out of certain remarks made by him charging Mrs. Metcalf with professional incompetence: the case having been tried before Mr. Justice Lopes, the jury gave a verdict for the plaintiffs—damages £70.

We regret to announce that Mr. William Shore, the well-known composer, expired at Buxton on the 16th, in his 86th year.

A transposing key-board, applicable to any pianoforte, and removeable at pleasure, is now being exhibited by Messrs. Berrow & Co., New Bond Street.

A new Opera by Offenbach, entitled "Le Docteur Ox," which is favourably spoken of, was performed in Paris for the first time on the 26th. On the 29th a monument to the memory of Auber was inaugurated.

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SECULAR.

- 52 All the Choruses usually performed in
Locke's Music for "Macbeth" Spofforth.
- 55 Hail, smiling morn Stevenson.
See our oars with feather'd spray Haydn.
3 v. Root.
57 Come, gentle Spring Bradbury.
158 Never forget the dear ones 3 v. Abt.
Merrily o'er the waves we go Bishop.
The Foot Traveller 3 v. Bishop.
61 The Cough and Crow 3 v. Bishop.
62 The huge globe has enough to do 3 v. Bishop.
63 May Morning Flotow.
Come to the woody dell Pelton.
65 Which is the properest day to sing Arne.
Beat high, ye hearts Kreutzer.
66 Now strike the silver strings Rudd.
Since first I saw your face Ford.
167 Step together Irish.
For freedom honour and native land Werner.
The Mountaineer Tyrolse.
What delight what rebounds German.
68 Come let us all a-maying go Atterbury.
Hark! the lark Cooke.
Here in cool grot Mornington.
*73 Come on the light winged gale Callcott.
*74 Sleep, gentle Lady Bishop.
76 Sparkling little fountain Bradbury.
The dazzling air Evans.
*78 On Christmas eve the bells were rung King.
*80 Hail, all hail, thou merry month of May Shim.
*83 The sea, the sea Neukomm.
*85 The singers Kreutzer.
*87 Hark! above us on the mountain Kreutzer.
89 Call John American.
The Travellers Root.
90 Laughing Chorus Kucken.
Soldier's Love Bishop.
*93 Foresters, sound the cheerful horn Mercadante.
*94 Gaily launch and lightly row My Lady is as fair as fine Bennett.
*95 See the bright, the rosy Morning Blum.
The Land of the True and Brave Abt.
*96 What shall he have that killed the deer Bishop.
*97 The song of the New Year Donizetti.

- *99 Why should a sigh escape us? Otto.
How sweet the joy Kreutzer.
*100 Upon the poplar bough Paxton.
Mountain home Kreutzer.
Over the Summer Sea. Verdi.

SACRED.

- 51 We come, in bright array (*Psalm*). Handel.
Lead, lead on (*Psalm*). Handel.
154 Ye gates, lift up your heads Dr. Thomson.
O send Thy light forth R. A. Smith.
156 Who is a patriot
Praise the Lord
Gently, Lord, O gently lead us Spanish.
Joy to the World Haydn.
159 With songs and honours Mason.
Hymn of thanksgiving
God is near thee
*60 But in the last days Mason.
*64 Great is the Lord American.
Arise, O Lord American.
*69 Awake, Awake
*70 I will bless the Lord at all times R. A. Smith.
*71 Hallelujah! the Lord reigneth R. A. Smith.
God the Omnipotent Russian.
172 The brave man Nageli.
Lift up, O earth Root.
From all that dwell below the skies
When shall we meet again
O wake and let your songs resound Himmel.
All hail the pow'r of Jesus' name
*75 Blessed be the Lord R. A. Smith.
Great and Marvellous R. A. Smith.
*77 Grant, we beseech thee Callcott.
Come unto me when shadows
79 The Lord is my Shepherd Beethoven.
Let songs of endless praise L. Mason.
My faith looks up to thee L. Mason.
*81 Beyond the glittering starry sky Husband.
82 Blest Jesus, gracious Saviour M. Haydn.
Hymn of Eve Arne.
Salvation to our God Cecil.
*84 I will arise
Blessed are the people
*86 I was glad when they said unto me Callcott.
88 Then round about the starry throne Handel.
*91 Oh! how beautiful thy garments Naumann.
*92 Put on thy strength, O Zion Naumann.
*98 Sing to the Lord, our King and Maker
(*Gloria from 1st Service*). Haydn.

Vol. 2, handsomely bound in cloth, gilt lettered, price Four Shillings.

CONTENTS OF VOLUME III.

Each number contains eight pages of music printed in Letter-note.

- 101 Albion, on thy fertile plains Braham.
102 Come, come quickly away Root.
Nature's woodland call
The Swallows Pohlens.
The Bouquet Mozart.
103 All's well Braham.
104 The minute gun at sea King.
The Storm Bradbury.
105 Roll on, majestic ocean Root.
Away in early day Webbe.
The Skylark Matthaei.
106 While all is hush'd Kreutzer.
The Morn unbars the gates of light Davy.
107 Our Country Shield.
Our Flag Bradbury.
Our Defenders Hook.
108 Early Morning Kucken.
Sweet evening hour Callcott.
Swift's Riddle 3 voices. Shield.
109 Sparkle and quiver Kalliwoda.
How sing the cheerful breezes Stibbelj.
110 Awake the song of merry greeting Swin.
The heaving of the Lead Shield.
All nature dies and lives again Venetian.
The Violet Storace.
Morning Song Bancroft.

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Price, in limp cloth, gilt lettered, 1s. 6d. ; in neat wrapper, 1s.

The Songs and Exercises, published separately, under the title of "The Pupil's Handbook," in two parts, price 3d. each.

OPINIONS OF THE PRESS.

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